



XIANGGANG DELIGHT: MODE AND MOTIVE IN ELEVEN BULLETED POINTS

- **PRIOR RECORD/CREDENTIÁLES IMPECCABLÉS:**
 - Eugene Booth performed in the legendary Chicago group Mantis in the early 1990s and later the “interesting” group USA.
 - Maureen Loughnane played at the legendary Lounge Ax with Arnold Dreyblatt, and has appropriated “You’re So Vain” as a sort of “signature tune” at karaoke.
 - Thom van der Doef drummed in Holland for Furtips, who are apparently regarded as long-suffering folk-heroes in the underground there.
- Each member has demonstrated a commitment in their musical endeavors to raise social consciousness by filtering high-impact rock through simple systems. This is not to be confused with modern trends in rock music emphasizing mathematical or jazz-inflected systems over content and joy. Quite the contrary, the aim in their particular trenches has always been accessibility, fuelled by lots and lots of singing and talking.
- This ensemble was formed while crossing the Cermak and Archer intersection, in the shadow of the Chinatown arch, by notable Chicago “busy people” Maureen Loughnane and Eugene Booth in summer 2001. Booth had just composed words for a song-by-song response to the material generated by The Who in 1965, their first (and best) year (see Appendix).
- For the next 16 months, this two-person version of the group created music, based again, entirely in response to the Who’s 1965 musical concepts, demoing primitive versions of the eighteen songs that will comprise Xianggang Delight’s corpus. Make no mistake – this band will self-destruct once these eighteen songs have been properly executed and rendered on record.
- In this initial phase, Xianggang Delight contributed four songs to an ultra-rare ‘battle of the bands’ compilation of Chicago groups united by New Colonialism and Post-Competency. The XGD songs, appropriately, were modeled on songs by the High Numbers, the band that became the Who. The other groups featured were Force Field UK, the Rash, &^\$% and the Punctuations, and the Rope. Of these, only XGD remains intact. Consequently, they are regarded as the John Paul Jones of this notorious comp (cf. Led Zeppelin’s “devil pact” as outlined in *Hammer of the Gods* for more parallels).

- Thom rescued the band from what was becoming a basemented inertia in 2002, forcing them to appear in public in a variety of private homes and art galleries. The band is committed to free shows and nontraditional venues as vehicles for greater communication, and for increased communication with the non-converted.
- XGD TEMPLATE ONE (of four): The aforementioned '65 Who material, which the band scientifically dissects, exposing THEMES, VERSE STRUCTURES, RHYTHM/RHYME SCHEMA, INSTRUMENTAL 'MOMENTS' AND TONES, INSTRUMENT CHOICES, and ARRANGEMENT CHOICES, which are then replicated in the resultant XGD "echo." *Hear this: these songs do not sound like Who songs, they use sounds (and lyrics) like Who songs do. Capice?*
- XGD TEMPLATE TWO (of four): While XGD's lyrics are concerned with the simple pursuits espoused by the Who, in their between-song spoken interchanges and, increasingly, in the videos that accompany each song, Xianggang Delight subscribes to the socio-economic theories of postglobalism espoused by Saskia Sassen, among others. This theory concerns the development of 'global cities' where mass migration, transnational corporations, the New Technology, etc., have led to concentrations of technology and labor capital. Postglobalism locates the source of much of the rampant inequities in civilization in the rise of the nation state and global capitalism, and finds solutions in greater cooperation between governments, intergovernmental organizations, and, significantly, *the dissolution of national boundaries.*

In XGD's refusal to turn themselves into a product by becoming overly proficient, they act as a symbolic version of a borderless planet. The listener/viewer is invited to read the many "mistakes" the group makes as a vision of a global city that is permeable, intimate, human, open, multilingual and technologically interdependent

- XGD TEMPLATE THREE (of four): XGD's usage of the term "Xianggang" (aka: Hong Kong) encourages the audience to reflect upon the ways in which even citizens of a contemporary globalized society are all implicated in colonial legacies. In their use of the orientalized spelling of Hong Kong they refer to the historical contingency of all subjectivities, whether that be the "enlightened Western scholar," the subjugated "native," or the hip "indie musician."
- XGD TEMPLATE FOUR (of four): The final filter regards their performance procedure. Xianggang Delight's program involves the playing of free monthly live concerts in unorthodox spaces, each time completing one new song for the end of their six-song set, while discarding the oldest

(first, and now “finished”) song. The process will result in all eighteen songs being premiered, tested and perfected using the same controls. This will culminate (at the current monthly rate) in June 2005, when they intend to tour and retire the material via live recordings. An ‘in concert’ album will be released, and the band, objective fulfilled, will withdraw from the scene.

- CONTACT:
 - 312/493-9736
 - thom@thomdotcom.com

**APPENDIX A:
WHO65/XGD TRANSLATOR (CHRONOLOGICAL)**

I Can't Explain	New Kowloon Joy
Bald Headed Woman	Victoria Rapture
Anyway Anyhow Anywhere	Please Please Macao
Daddy Rolling Stone	Foshan Thrills & Spills
My Generation	Wuzhou Pleasure
Anytime You Want Me	Guangzhou Enjoyment
Shout and Shimmy	Do the Canton Gratification
Out in the Street	Shantou Voluptuousness
I Don't Mind	Tainan Sensuality
The Good's Gone	Kaohsiung Luxuriousness
La La La Lies	End Easy Hearsay in Luxon Strait
Much Too Much	Maoming Gluttony
The Kids Are Alright	Yulin Gusto
Please Please Please	Liuzhou Titillation
It's Not True	Guilin Creature Comforts
I'm a Man	Shaoguan Comfort
A Legal Matter	Lap of Ganzhou Luxury
The Ox	Satisfaction Bao'an Oxen

APPENDIX B: LYRICS

Do the Canton Gratification

Walk into another room
Scream into an ear
Music's got the decibels
Glad to see you hear

Walk over to the buffet
Decide to try the dip
Walk back to my corner
Decide whether to sit

There's some mutual friends
Exchanging some hot talk
Decide whether to join them
Or get some soda pop

Scream and slide and gratified
Then I do something that opens everybody's eyes

I've got my pattern so down pat
I'm sick of liking it like that
I'm sick and tired of my routine
Gonna hit the dance floor let my body explain what I mean

Smooth saunter slide

Guangzhou Enjoyment

Guangzhou enjoyment
Rest womblike inside it
Turn the volume down to silent
Take your handkerchief and dry it

Shantou Voluptuousness

On avenues
Down Shantou way
Cars crawl
But pass in blurs
They're all wrecks
Since no one can pay
But we paint them
Blindingly bright anyway

So I wear shades
When I go out
And I only removed
Them once
When I saw you and said,
"Yo"
On the avenue
Down in Shantou

APPENDIX C: LAYERS, CONTEXT.

The following articles elucidate points relevant to the first three conceptual Templates informing the Xianggang Delight approach¹. These are reproduced in a dialogue format on Track One of the Xianggang Delight demo included with this packet.

Template One The Who 1965	Template Two Post-Global Economic Theory	Template Three Hong Kong
<p>The Who Sings Regeneration</p> <p>Overall Album Score: 8.7 out of 10</p> <p>The Who basically started out in the same camp as The Beatles, The Rolling Stones, and the Kinks, and, as far as their debuts, The Who beats all of these bands with flying colors. However, I'll be the first to point out that this was in 1965, and so The Who did arrive late on the scene.</p> <p>However, just because it's the best doesn't mean that The Who Sings My Generation is a perfect album, cause [sic] it's not! [It] is totally evident that Pete Townshend was still developing [his] skills. For the most part, these are derivative songs, and the best ones on here sound uncannily like Beatles or Rolling Stones songs. Nevertheless, there's something bizarre about them.</p> <p>It's the gusto that Townshend puts into his lead guitar work, the insane glory that Moon pounds into his drums, and the completely unusual and inspired way that John Entwistle executes the bass guitar, which before him was just a boring thing that was used as a musical anchor. Oh yes, this is what made The Who great, The Who one of the most influential bands on the planet, The Who, the coolest rock-and-roll band on the east side, baby.</p>	<p>Global Cities and Diasporic Networks: Microsites in Global Civil Society, by Saskia Sassen</p> <p><i>(Global Civil Society 2002, Oxford University Press, 2002)</i></p> <p>The cross-border network of global cities is a space where we are seeing the formation of new types of 'global' politics of space which contest corporate globalisation. The demonstrations by the anti-globalisation movement signal the potential for developing a politics centered on places understood as locations on global networks. This is a place-specific politics with a global span. It is a type of political work deeply embedded in people's actions and activities but made possible partly by the existence of global digital linkages. These are mostly organizations operating through networks of cities and involving informal political actors, that is, actors who are not necessarily engaging in politics as citizens narrowly defined.</p>	<p>Speaking Out: Days in the Lives of Three Hong Kong Cage Dwellers, by Siu-keung Cheung</p> <p><i>(Positions 8:1, Duke University Press, 2000)</i></p> <p>From its humble origins as a fishing village on a bit of barren granite, Hong Kong has been developed into a celebrated international metropolis of more than six million people, with an established market economy and financial systems, advanced communication networks, developed commercial institutions, and vibrant industrial and service sectors. From the very beginning, scholars have hailed the city's rapid development as an unmediated "miracle"; toward this end, a series of exotically appealing aliases, such as Pearl of the Orient, the Paradise of Capital, and the Little Asian Dragon, have been deployed to romanticize and validate further Hong Kong's capitalist society. Incessantly and unreflectively, the Hong Kong miracle reproduces itself, to construct the former treaty port as an exemplar of the pragmatic path of advanced capitalism. Intellectuals have created an academic enterprise (the so-called Hongkongology) in order to sell the famous "Hong Kong experience" of their fixation. The popular counterpart of this hegemonic discourse is the Hong Kong fantasy embodied in postcards and coffee-table books that fetishistically, even vulgarly, builds on the glittering prosperity of the city; this fantasy is invariably taken as the totem representing Hong Kong and contextualizing the meanings of this long-colonial urban site.</p>

¹ The fourth Template, which we shall here refer to as the "Process Template," is the structuralist "process" by which XGD creates, performs and propogates its message. For an example of this methodology, see bullet pt. 10, above